

## Preface

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In Early Modern Times, musical migrations have contributed considerably to the dynamics and synergy of the European cultural scene at large. By stimulating innovation, changes of style and patterns of musical and social behavior, musical migrations have contributed toward cohesion within a common European cultural identity. These migrations and movements are the focus of the international HERA project “Music Migrations in the Early Modern Age: the Meeting of the European East, West and South (MusMig)” that unites researchers from Croatia, Germany, Poland and Slovenia and is directed by Vjera Katalinić (Zagreb). This project, running from September 2013 until August 2016, is financed by the European Union and co-funded by the respective government departments of the countries involved.

In the project, the term “musician” is understood in a wide sense, including not only singers, instrumentalists and composers but also, for instance, dancers, librettists and music theorists. Moreover, the circulation of musical scores and ideas and the activities of instrument makers lie within the project’s ambit. This results in a multi-stranded approach to the topic and a multi-faceted investigation that takes into full account the diversity of motivational factors underlying mobility and migration. The project’s results are published in three anthologies and also in a database where the data collected on migratory musicians can be explored by the public.

The present volume is the outcome of a workshop, “Music Migrations: from Source Research to Cultural Studies”, held at the Johannes Gutenberg-Universität in Mainz from 24 to 25 April 2014. In order to broaden the perspective, scholars from other parts of Europe were invited in addition to members of the project group. The reason was to ensure the contextualization of the project within current discussions on,

and studies of, migratory musicians in Europe. In this spirit, the volume assembles present-day research on methods, sources and individual cases within the project's spatial (European East, West and South) and temporal (17<sup>th</sup>-18<sup>th</sup> centuries) frames, as well as initial results from the individual sub-projects.

Some remarks on the formal aspect of the volume: In older documents cited in the articles, the often interchangeable letters “u” and “v” are standardized according to modern usage. Libraries and archives are identified by the library sigla created by RISM (Répertoire International des Sources Musicales/International Directory of Musical Sources), a catalog of which is easily accessible on the RISM website: <http://www.rism.info/en/sigla.html>.

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Mainz, June 2016

Gesa zur Nieden, Berthold Over